

# BROSMIND





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DESIGN FRIENDS



COVER:  
**WHAT'S INSIDE?**  
Personal project (2009-2013)



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***Brosmind:  
The Mingarro brother's  
art of creation***

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***Step into the world  
of the Mingarro brothers,  
where unique and lively characters  
rattle your senses and narrate  
a story of quirkiness and fun.  
But don't be fooled because  
whatever is behind their name  
or even their inspiration  
is beyond the obvious  
and what your first instinct  
will tell you.***

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***Hello Juan and Alejandro.  
First off, what's in the name Brosmind?***

Well, the name itself just came by chance, after an informal brainstorming session we did when we were still design students. We were looking for a nickname to use in our first exhibition together, and from the list, Brosmind was the one we liked the most. It was catchy, looked English, and also had that strong sound, which was reminiscent of our family name Mingarro. It really worked for us at that time, and we just re-used it years later when we finally created the studio. Even if we were not crazy about the literal meaning of it: brothers + mind.

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***So, what's in your bro's mind?***

We have very different personalities, but in terms of creativity, there are a lot of common points, similar approaches, and the same visual imagery, which lives inside of both of our heads. It's probably the result of similar genetics, growing up in the same environment, sharing the same influences and background.

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***Brosmind in conversation  
with Angelina A. Rafii***

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**Why do you think it was a natural step for you guys as brothers to make things as kids instead of just consuming, since I believe you said your parents don't come from a creative background?**

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**I heard you say in an interview that because you are brothers, there is no ego between you, which makes working together easier. What about a healthy dose of sibling competition? Do you ever try to outdo each other in any way and do you feel like that can be a fun way to encourage each other to excel?**

In fact, that's what happens. There is always that healthy competition between us. In our search for the best ideas and the most perfect execution. The point here is that if you are not the creator of that awesome concept, at least, the feeling of knowing that it was your brother, somehow comforts you.

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**You are very close as brothers and grew up creating things together and narrating stories together. I am interested in the chicken or the egg aspect of it: do you think that it was necessary to be close in order to be able to create together or do you think that the process of creation itself brings people closer together?**

Both things happened. Both of us were naturally creative, and it always felt great to have someone with the same needs near, so we could collaborate or learn from the other's skills. Of course, sharing all those creative experiences made our relationship stronger.

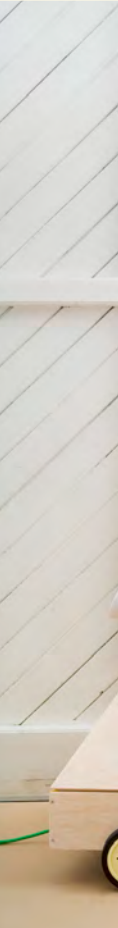
That's not exactly how it was. Even if we really enjoyed making things, we never stopped consuming culture, influences, watching movies, reading comics, playing video games, playing with action figures. If we started creating, it was because we had that natural need. Besides, that creative compulsion was enhanced by the fact that we lived in a small town with less entertainment on offer compared to a big city.

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**So you started creating together from a young age, and then each went on to study something different before you got together to form your design team. Do you remember how that idea came about, and what convinced you to make that professional leap to choose design as your profession?**

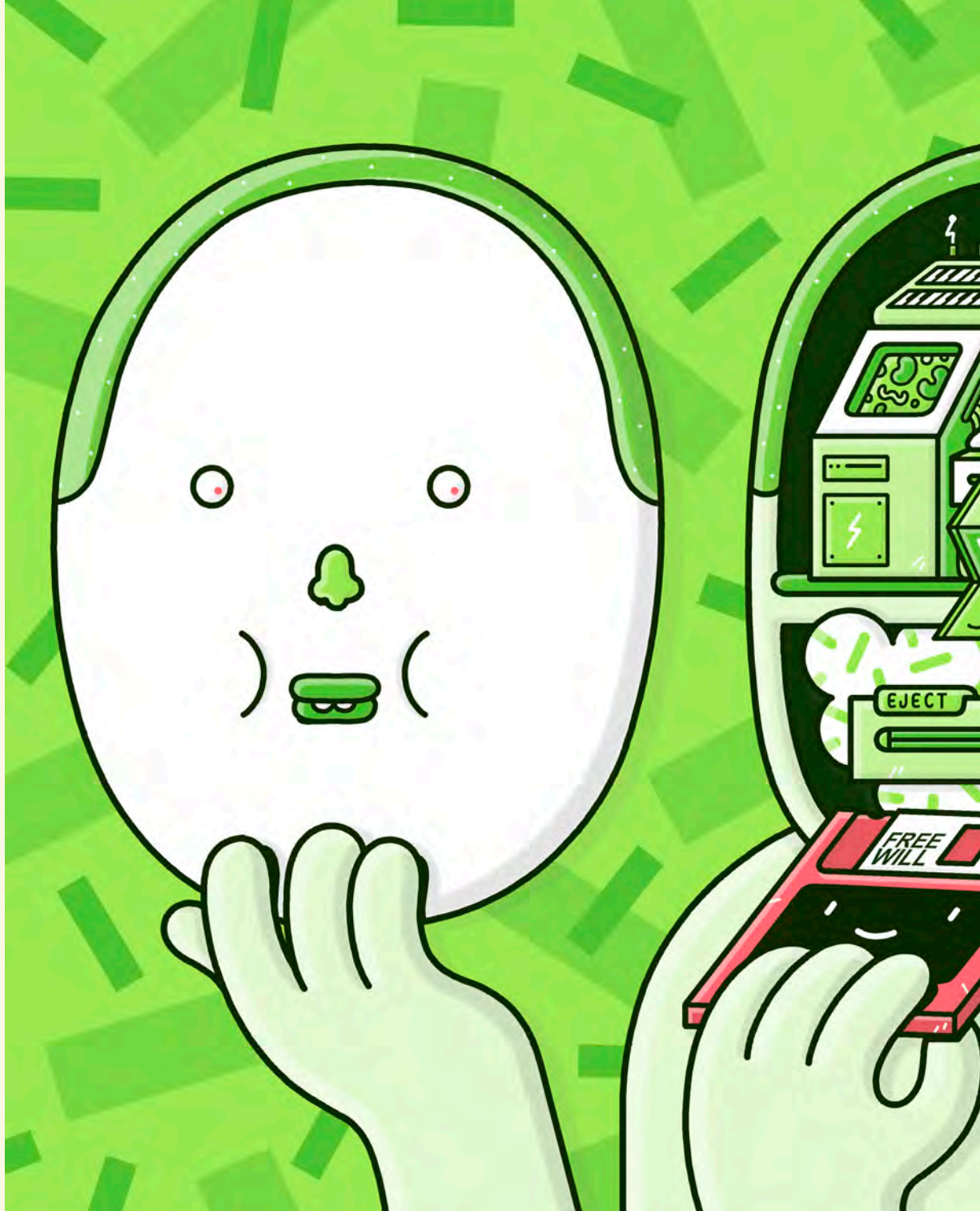
As kids, we were already a creative duo, and were making our own stuff all the time, like comics, toys, and movies. The thing is that although our creative skills were obvious, nobody in our family believed that we someday could live from that. That's why Juan, the older brother, studied Pharmacy, following our parents' career.

We were really lucky that a teacher from college, just advised Alejandro to study for a design career-which we didn't know existed. That's when all of us realised that, that was the correct path for us. In the end, the two of us studied with a design career in mind, and some years later we specialised in illustration.

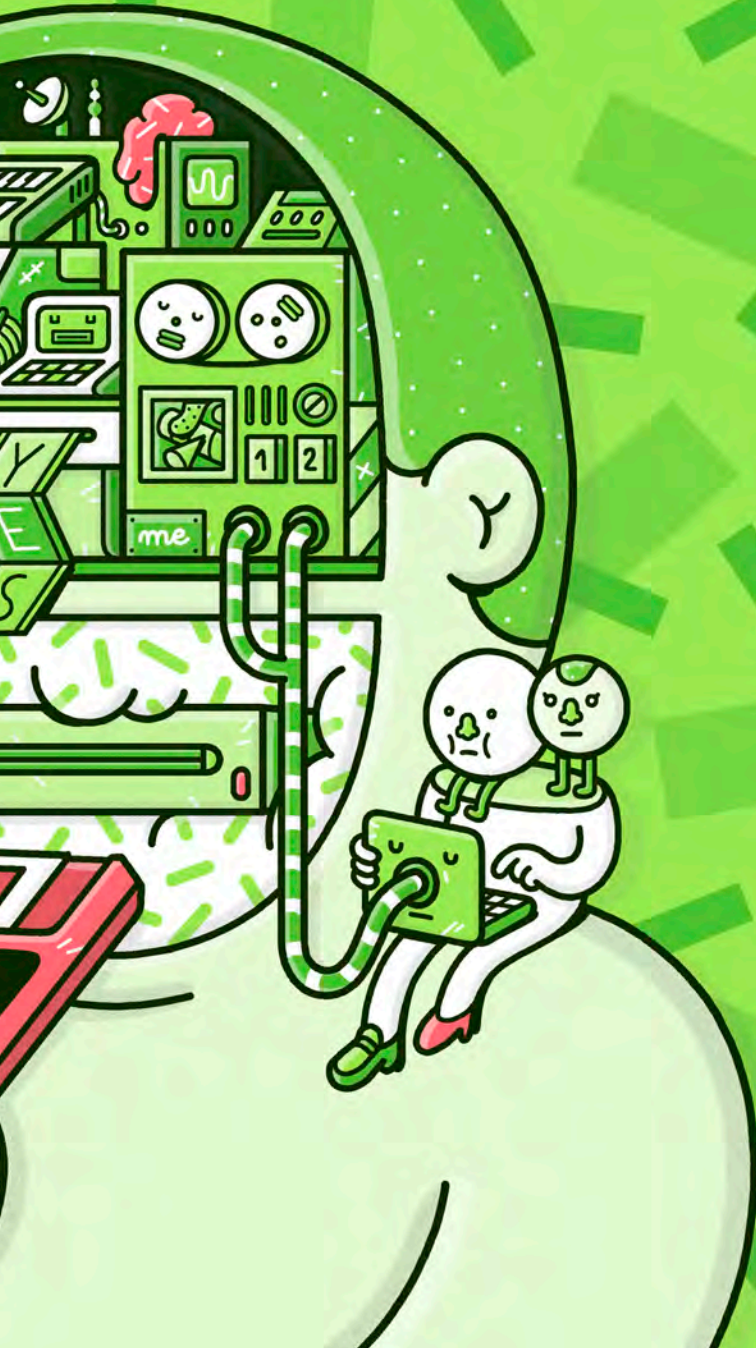












**It sounds like a lot of the things that inspired you in your childhood emanate from American pop culture, being Spanish, can you identify something from that culture that really influences or has influenced your creative output?**

Most of the popular culture we were exposed to at that time came from the United States.

There were amazing action figure franchises, which also had animated versions on TV, like Masters of the Universe, G.I. Joe, Bravestarr, Visionaries, Teenage Mutant Ninja Turtles... Those toy lines were really well designed and were intended for real playing. Regarding movies, there were many, but we especially remember E.T. the extraterrestrial, The Neverending story, Labyrinth, the Princess Bride, Teen Wolf, Indiana Jones, Back to the future.

In addition, we read a lot of superhero comic books from Marvel and DC but in this field, we were really lucky to also have access to a lot of Franco-Belgian comics, like Tintin, Asterix, Blake et Mortimer, or even from Spanish comics like Super Lopez, Mortadelo y Filemón, Zipi y Zape.

All that mix of inputs and influences helped expand our imagination and build our creative universe.



### **BROSMIND WAGON**

ON! Handcrafted Digital Playgrounds  
CAC Cincinnati (2013)  
Photo: Meritxell Arjalaguer

*ON! Handcrafted Digital Playgrounds was a collective exhibition that took place at The Contemporary Arts Center in Cincinnati, Ohio. For this exhibition, Héctor Ayuso coordinated a group of artists and designers to make pieces which reflected upon the confines of play, and which invited visitors to participate and interact with them, so we decided to create a new Brosmind pedal car.*



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**What made the 80s the “golden age”  
of toys in your opinion?**

Apart from the concept and the stores, which all created that sense of awe, the products were really well produced. Let’s talk about the action figures. Nowadays there are a lot of cheap, licensed toys, which are badly manufactured. The idea is just to make a profit through the famous characters that run on theatre screens.

The toys from the 80s were solid, well designed, and intended for playing. If, for example, you take a look at series like G.I. Joe, or Masters of the Universe and their respective vehicles and sets, it’s really surprising that they have such quality and detailing. Also, most of them had a mini-comic inside the packaging, which gave wings to your imagination.

Today, there are still really high quality figures, but they are mostly like little sculptures. They are not intended for playing, but for adult collectors who will stock them on their shelves.



**MOTOGUÍAS**

Personal project (2017)  
Photo: Enric Badrinas

*Comfortable and versatile mean of transport  
for the visitors of an exhibition, which is  
also equipped with an audioguide system.*

*They were used for the first time in our solo exhibition  
Brosmind: Working with a brother (Huesca, 2017)*

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**The spirit of wonder that you associate  
with the 80s is it, in your opinion, really  
the spirit of that decade or rather the  
fact that you were growing up as kids  
and discovering the world with  
a sense of wonder?**

We know it sounds like we have these sweet memories from the 80s because of nostalgia, because we were kids by then and usually people magnify those memories. But, from our objective point of view, we really think that most of the creative production from that era shared something really special. It was a kind of very rare and special balance, in the themes, in the concepts, in the designs, maybe too innocent at times, but still full of action and joy.

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**But are you nostalgic at all for any of the  
feelings you felt then, and are you trying  
to recreate that or chase that somehow  
through your work ? How do you try  
to translate that idea of wonder and  
positivity into what you create?**

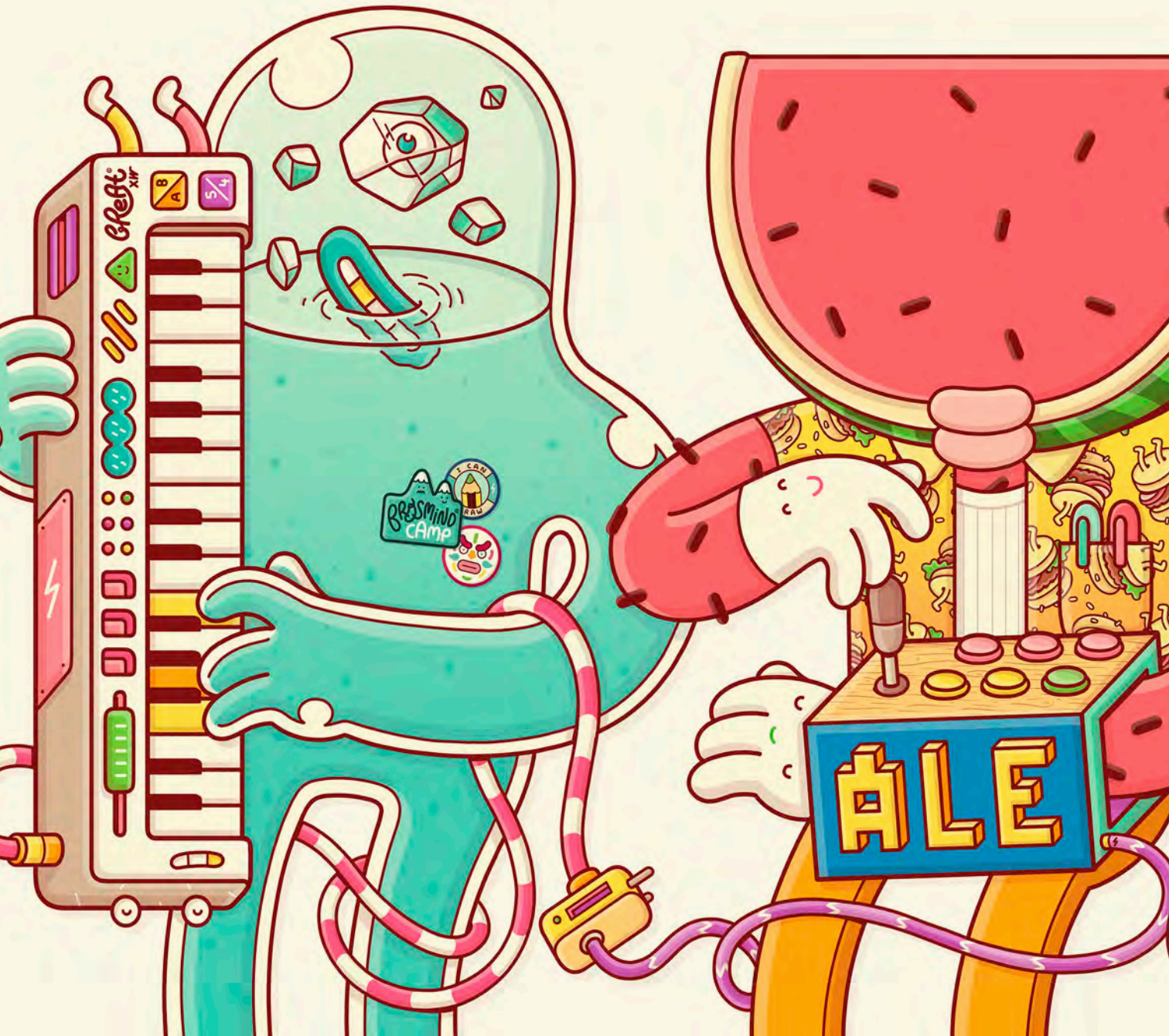
There is also a thing that marked that period for us, which is that we didn’t have such easy access to contents as we do now. So it was normal to wait several years until you were able to see a specific movie again, or read the next issue of a comic book. That, of course, produced a certain idealisation of things, which you can detect when you revisit some of those contents as an adult.

The thing is, that we feel like all that material somehow influenced our creativity, not in an aesthetic way, but in a spiritual way. We always try to project that sense of wonder and optimism into our work.



**FOUR FRIENDS**

Wallpaper for WOW (Writing on walls) collective exhibition  
C-Mine Genk, Belgium (2016)







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***What would you do to nurture creativity in kids or young people? That sense of anticipation that you describe is in fact lacking in favour of a culture of instant consumption and gratification.***

We shouldn't over explain things to kid. We should leave room for their imagination, room for their proposals in everything they have access to or they are in contact with. Creativity must be exercised and trained constantly.

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***What would you say defines the Brosmind aesthetic?***

We like to define it as an optimistic combination of fantasy and humour.

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***It seems kind of psychedelic, like someone is hallucinating and translating it onto paper. I don't know why but I have to think of Miro.***

Some people seem to detect a psychedelic touch in our works, but we find that not to be accurate. In any case, we don't like the connotations that those appreciations can have. Sometimes people downplay the power of the imagination, and try to explain baroque and weird artworks as if they were the fruit of altered states of consciousness.



**BROSMIND RV**  
Personal project (2010)

*We had always wanted to build a wooden go kart, so we locked ourselves inside the studio for three nights and made a basic structure with slats of wood, old bicycle pieces and other materials we found around the office. The structure of the car was designed already in the appropriate size so we could later build the body out of standard sized picture frames. To give it the finishing touch, we drew all our illustrations directly onto the glass, so it's possible to change the color of the entire car simply by replacing the paper inside the frames with different colored paper.*







PRAWN  
SARIMP

Wine prawn  
Sandwich

3/16/10



la gambeta

- Bogalados
- Carne
  - Maiz, pato
  - Guiso
  - Pasa de pan!
  - Pasa
  - Correas







## WHAT'S INSIDE?

Personal project (2009-2013)

*What's Inside?* was our first personal project and the one that has taken the longest to finish. Although it began to take form shortly after we founded Brosmind, it ended up taking years to produce since we worked on it during the scarce free time we had available to us. This turned the project into an unexpected chronicle of our studio and its evolution. This was an unhurried, almost artisanal labor, which contrasted sharply with the frantic advertising work that we were doing at that time. We pampered and cared for our work so much that we began to idealize its ending. So, when we were offered a space to present and exhibit our work, we felt unable to finish, and would start working on a completely different project just to avoid the issue, like Brosmind Army or the go-kart Brosmind RV. The collection of characters grew throughout the years until reaching the round number of 20. We wanted to explore new formats outside of our two-dimensional illustrations, so we finished the project with a series of photographs and a sculpture.

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**How come you didn't just become comic book authors? It seems you really enjoy telling stories through your characters.**

Life just drove us to this path. Living from comics was –and still is– really hard in Spain, and it was way easier for us to build our career doing commercial illustrations for advertising. Anyway, we totally love to tell stories and feel very comfortable using the comic book language, so we try to do some of them from time to time.

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**When was your first "I can't believe this" moment, where you couldn't actually believe someone was paying you to do what you love? How did you celebrate that moment?**

We did some small jobs while we were still studying at the design school, but the key moment was when one of our first illustration projects started to win a lot of international awards. At that time, our studio was totally multidisciplinary, and illustration was kind of a hobby for us. The success of this project was totally surprising for us. It put our name on the map, and a lot of agencies from around the world started calling us and that's when we decide to specialise in illustration. We just couldn't believe it.

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**Would you say that one of you has a wilder imagination than the other? Does one of you ever have to bring the other back to reality in terms of staying within the perimeters of your assignments?**

Not really. In fact, we think in a very similar way, so we don't have that specific issue.

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**How does it usually work in your commissioned work? Are you generally given the freedom to really run wild with your designs, because they are pretty wild, or do you prefer getting a clear outline of client wants.**

We prefer when the client gives us the most open briefing possible, so that we can tap into our own creativity.

Of course during our starting years that didn't happen, and we had to adapt to the client needs in terms of concept and style. Over the years, we managed to build a very recognisable style, and nowadays, we are lucky that clients who know we can fit into their project, usually, give us a lot of freedom.

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**How important is working on your personal projects in terms of feeding your creativity?**

Personal projects are a natural need for us. We must create those projects in order to feel completely fulfilled as artists. Even if today our commercial works are pretty close to our natural style, there is nothing compared to working with complete freedom, just letting your creative instinct express itself.





**TOASTED PETS**

Personal project  
Barcelona (2015)  
Photo: Kiwi Braco

*The cutest way  
to keep your favorite things.  
Made in aluminum, leather,  
wood and plastic.  
Co-produced by Brosmind  
and Boo in Barcelona.*

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**What are your ambitions for the future of your studio? Are there any challenges that you have set for yourself going forward?**

Our aim is to make more room for our personal projects, while we continue working on interesting commercial work. One of our dreams is to still design a whole toy collection.

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**Whose work do you admire out there?**

Hey, David Buisan, and Miguel Noguera.

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**What is behind the Brosmind army?**

It was one of the first personal projects where we ventured into volume. At that time, the vinyl toys (toyz) were really successful. We decided to create our own characters, but at the same time trying to bring that idea to the traditional art field. The army consists of 60 different soldiers 30 cm tall, made in ceramic. All of them are unique pieces. Different characters with their own personality. If you turn their hats, you can switch between three different facial expressions.

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**What personal projects are you currently working on?**

We just finished three different personal projects, which were presented in a recent solo exhibition in Spain. One is called Face, an inflatable installation to convert the space into one of our characters. The other is *Motoguías*, which are five vehicles moving around the exhibition, equipped with an audio guide system. The third is a collection of three arcade machines, whose games are designed to help us take decisions in our daily life at the studio.

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**What is really fun in watching your universe and in seeing you interact is that it seems you still have that excitement of kids in a toy store, the sense of wonder that you so often reference really emanates from yourselves. It's like a childlike curiosity about the world and about creating imaginary universes to live in. It's almost like you have managed to hold on to that thing that eludes so many people when they have that talk with themselves about how it's time to grow up. Often growing up is associated with giving up that sense of curiosity and adventure in favour of reluctant acceptance of searching for stability. How do you keep that spark alive within yourselves?**

We also detect all these feelings in our work, but the truth is that our personalities in the real world are a lot more standard. Meaning that we are not like kids trapped inside adult bodies, like in the BIG movie. The key is that somehow we can tune in with the freshness and spontaneity we had as kids and project that into our works.





## FACE

Personal project (2017)  
Photo: Enric Badrinas

*We could say that our specialty is the creation of characters. With this piece we wanted to turn the exhibition space itself into one of our creatures. The installation consists of 3 inflatable figures - two eyes and a smiling mouth - which together compose a face. The effect we were looking for is that the visitor, when entering the place, would see only a part of the composition and would feel invited to continue inland.*



**BROSMIND ARMY**  
Personal project (2010)  
Photo: Meritxell Arjalaguer



## PUBLICATIONS

01	<b>CHRISTOPH NIEMANN</b> Illustration	2009
02	<b>MICHEL MALLARD</b> Creative Direction	2009
03	<b>FUN FACTORY</b> Product Design	2009
04	<b>ANDREAS UEBELE</b> Signage Design	2010
05	<b>HARRI PECCINOTTI</b> Photography	2010
06	<b>KUSTAA SAKSI</b> Illustration	2010
07	<b>5.5 DESIGNERS</b> Product Design	2011
08	<b>NIKLAUS TROXLER</b> Graphic Design	2011
09	<b>JOACHIM SAUTER</b> Media Design	2011
10	<b>MICHAEL JOHNSON</b> Graphic Design	2011
11	<b>ELVIS POMPILIO</b> Fashion Design	2011
12	<b>STEFAN DIEZ</b> Industrial Design	2012
13	<b>CHRISTIAN SCHNEIDER</b> Sound Design	2012
14	<b>MARIO LOMBARDO</b> Editorial Design	2012
15	<b>SAM HECHT</b> Industrial Design	2012
16	<b>SONJA STUMMERER &amp; MARTIN HABLESREITER</b> Food Design	2012
17	<b>LERNERT &amp; SANDER</b> Art & Design	2013
18	<b>MURAT GÜNAK</b> Automotive Design	2013
19	<b>NICOLAS BOURQUIN</b> Editorial Design	2013
20	<b>SISSEL TOLAAS</b> Scent Design	2013
21	<b>CHRISTOPHE PILLET</b> Product Design	2013
22	<b>MIRKO BORSCHÉ</b> Editorial Design	2014
23	<b>PAUL PRIESTMAN</b> Transportation Design	2014
24	<b>BRUCE DUCKWORTH</b> Packaging Design	2014
25	<b>ERIK SPIEKERMANN</b> Graphic Design	2014
26	<b>KLAUS-PETER SIEMSEN</b> Light Design	2014
27	<b>EDUARDO AIRES</b> Corporate Design	2015
28	<b>PHILIPPE APELOIG</b> Graphic Design	2015
29	<b>ALEXANDRA MURRAY-LESLIE</b> High Techne Fashion Design	2015
30	<b>PLEIX</b> Video & Installation Design	2016
31	<b>LA FILLE D'O</b> Fashion Design	2016
32	<b>RUEDI BAUR</b> Graphic Design	2016
33	<b>ROMAIN URHAUSEN</b> Product design	2016
34	<b>MR BINGO</b> Illustration design	2016
35	<b>KIKI VAN EIJK</b> Product Design	2016
36	<b>JEAN-PAUL LESPAGNARD</b> Fashion Design	2017
37	<b>PE'L SCHLECHTER</b> Graphic Design	2017
38	<b>TIM JOHN &amp; MARTIN SCHMITZ</b> Scenography Design	2017

with Carrérotondes asbl

**MAPPING AUGUST.** An Infographic Challenge 2010

## COLOPHON

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